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ART IN CINEMA SERIES AT
THE SAN FRANCISCO MUSEUM OF ART

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file

Fall 1959

The San Francisco Museum of Art, Civic Center, has announced the renewal of the popular Art in Cinema program as a major activity at the Museum. Almost 30 rare and unusual films will be presented in the first series of ten Tuesday evening showings between the dates of September 29th and January 26th.

The program for the first series covers a wide variety of motion picture forms: experimental abstract and surrealist works, superior documentaries, and classics, - concentrating on films for the discriminating adult audience which, for a variety of reasons, are seldom shown in theatres. One of the major events will be the first film society showing of Luis Bunuel's THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ, a brilliant "comedie noire" about a would-be lady-killer, never released to art theatres in this country. Other highlights will be the San Francisco premiere of Sergei Eisenstein's recently discovered first film STRIKE; John Barrymore in scenes from HAMLET and the comedy TWENTIETH CENTURY; Jean Renoir's A DAY IN THE COUNTRY; a startling film re-creating a primitive sacrificial rite, MIDWINTER BLOOD; a program of excerpts from rare silent serials including THE PERILS OF PAULINE; Rudolph Valentino in BLOOD AND SAND; Douglas Fairbanks in a witty satire on psychiatry, WHEN THE CLOUDS ROLL BY; and Billy Wilder's THE LOST WEEKEND.

Founded thirteen years ago, Art in Cinema was the first film society established in San Francisco. It presented eleven series of film showings at the San Francisco Museum of Art between 1946 and 1954, under the direction of its founder, Frank Stauffacher. When the program lapsed at Stauffacher's untimely death in 1955, it had achieved an international reputation and was credited as one of the major forces behind the post-war renaissance in American experimental film making. Art in Cinema has been re-established under the direction of the former program consultant of the San Francisco Film Society (now incorporated in Art in Cinema), which presented two series of film showings in 1958 and was disbanded last Spring.

Because of special restrictions on the public exhibition of many of the films shown, admission will be by series subscription only to ART IN CINEMA, a non-commercial membership society. A choice of two performances is offered, at 7:00 p.m. or 9:30 p.m. Program details and subscription tickets to the first series in the new Art in Cinema film showings are now available at the San Francisco Museum of Art, Civic Center, San Francisco 2, HEmlock 1-2040.

THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ. Directed by Luis Bunuel. Screenplay by Luis Bunuel and Eduardo Ugarte, inspired by a play by Rodolfo Usigli. Assistant Director Luis Abadie. Photographed by Agustin Jimenez. Edited by Jorge Bustos. Sets by Jesus Bracho. Music by Jorge Perez.

With Ernesto Alsonso (Archibaldo); Miroslava (Lavinia, the mannikin); Rita Macedo (Patricia); Jose M. Linares Rivas (William Cornwall); Ariadne Welter (Carlotta). Released in Mexico on April 3, 1955.

In an autobiographical statement made in 1955, Luis Bunuel gives a brief resume of his career: "I was born in the province of Aragon, about a half-century ago. My first film was made in 1928 in Paris, in association with Salvador Dali. We called it UN CHIEN ANDALOU. Two years later I made L'AGE D'OR, which, like UN CHIEN ANDALOU was surrealist. Insofar as surrealism is concerned, I stand on these two films.

"Thereafter my life, with the exception of TERRE SANS PAIN(LAND WITHOUT BREAD), which Pierre Unik and I filmed in Spain five years later, had little of cinematic interest. I spent some months in Hollywood, some in New York, and years later returned to the U.S. to work on technical films.

"My renaissance in cinema began after World War II. I went to Mexico, mainly with the idea of producing a film version of Garcia Lorca's play, THE HOUSE OF BERNARDA ALBA, but the project never materialized. My old companero, unemployment, smiled at me. Then I met Oscar Dancigers, the producer, and things began to look up.

"Our association brought forth some strictly commercial pictures, and a few labors of love, including THIS STRANGE PASSION (EL) and THE YOUNG AND THE DAMNED (LOS OLVIDADOS)...."

Bunuel's statement tells only part of the story of one of the most extraordinary careers in the history of motion pictures. Bunuel was originally a student of entomology who became part of the French surrealist movement in the mid-twenties. His first collaboration with Salvador Dali, UN CHIEN ANDALOU made both famous overnight, and has remained the standard surrealist classic. Dali parted with Bunuel during the filming of L'AGE D'OR (1931), which Dali regarded as crudely sacrilegious and blasphemous. (Bunuel's strong anti-religious bias, which he refers to as his "linea de siempre", is evident in almost all of the films he has made during the past thirty years. Asked to explain this bias, he replied simply, "For eight years I was a student of the Jesuits.") The second showing of L'AGE D'OR provoked a riot which led to a police ban on its public exhibition. Twelve years later, in 1943, Bunuel worked briefly for the Office of the Coordinator of Inter-American Affairs. He was fired from this job when the Motion Picture Herald discovered his connection with L'AGE D'OR and brought pressure to bear on his employers. Bunuel has directed about a dozen films since moving to Mexico in 1946. Of these, only LOS OLVIDADOS, ROBINSON CRUSOE and EL have had a general American release. In recent years, he has made films in France as well as Mexico; his most recent production, NAZARIN, was a prize-winner in Europe this year.

THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ must, surely, be one of the strangest productions ever released by a commercial studio. Its production must, at least in part, be attributed to its country of origin. As Bunuel puts it:"...even in Europe I could never have made such films as EL, LOS OLVIDADOS or NAZARIN". The anti-clerical climate which has persisted since the Mexican Revolution has contributed to Bunuel's freedom, as has an unusual tolerance for social criticism (though LOS OLVIDADOS has been banned in Mexico for some time).

Bunuel was obligated to make a film from a book by Rodolfo Usigli. Finding the book unsatisfactory, he used its story largely as a starting point for his own ideas. ARCHIBALDO was shot in less than four weeks (Bunuel has shot five of his films in only seventeen days, each). It was shown as part of a Bunuel retrospective at the National Film Theatre in London in 1955. However, the English censors subsequently cut the film in thirty-two places and gave it an "X" rating. The English distributor withdrew the film. In this country, ARCHIBALDO was exhibited only in Spanish language theatres. Tonight's showing will be its first at a film society in America.

At the time of the National Film Theatre showing, Basil Wright, the director of SONG OF CEYLON, reviewed ARCHIBALDO for Sight and Sound: "This, so Bunuel told me, is a typical Mexican 'quickie' - shot on a low budget (fantastically low by our inflated standards)... ARCHIBALDO, however, is in many respects a very remarkable film. It is a comedie noirein which the director may have taken himself more seriously than he originally intended. Like all Bunuel's films, it maintains an identity of atmosphere from beginning to end, and in its crucial moments produces the horror which lies behind the farces of life and human behavior. Viewed in relation to the canon of his work, this film confirms a growing belief that the so-called iconoclasms of L'AGE D'OR, and the apparently deliberate shock-tactics in many of his films, represent in fact, a quite simple outlook on life - the philosophy, in fact of Luis Bunuel....

" I would suspect - no, I believe - that Bunuel is a very simple man who expresses himself according to his beliefs about human beings and their behavior. He would not accept Gide's Lafcadio, but he would create the same character in his own terms; and the acte gratuite would become a piece of Bunuel reportage...

"So the reason why THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ does not look like a Mexican quickie is simply that Bunuel has filmed one of his ideas; and because he has a supremely logical mind, he has stripped his story of everything except those images which truly concern the matter in hand. You may not agree with the original idea - but you are bound to admire the absolute integrity with which it is carried out in

movie terms.
"It is the screen image which counts; and Bunuel, often unpredictably, is a master of the screen image. All through this film the camera is placed, casually but correctly, in the obvious position. We are a million miles from Orson Welles, whose positions are only obvious because you know that only Welles would have chosen them. Anyone could choose a Bunuel camera-angle, but few could match him in the building-up of a sequence. He uses a sharp knife. He has never handled a bludgeon.
"It is pathetic and funny, and in a curious way true; because we are all of us trying all the time to adjust our secret personal life to the life we have to lead, and however outre the plot of this particular film may be, Bunuel's knife is bound to tickle our ribs."
If it is a wonder that ARCHIBALDO was ever filmed, it is hardly surprising that the film was not generally released in this country. The film is cynical, morbid, perverse, corrupt - even as art. It not only makes fun of its characters (the judge's advice to razor-wielding Archibaldo: "Use an electric razor") but of the audience (the happy ending, where the music, if nothing else, tells us that Archibaldo is as dangerous as ever). William Whitebait, writing in The New Statesman and Nation suggests: "We do indeed go away feeling that the forgotten bombs and mines of childhood may at any moment be stubbed into action; but also that this 'criminal life' may be little more than that of Mr. Vincent Price in HOUSE OF WAX, tightened up for us by a master of paradox."
Indeed there is one scene, in which Archibaldo burns the wax mannikin, which seems almost directly lifted from Vincent Price's THE MAD MAGICIAN. Another scene - the shooting from beside the photographer at Archibaldo's wedding - probably derives from Hitchcock's FOREIGN CORRESPONDENT. The priest and the architectural office are taken from Bunuel's earlier film, EL. But these effects are more than "tightened up for us by a master of paradox". When Archibaldo incinerates the mannikin, the shots of the melting head are straight out of a conventional horror movie. But the camera then cuts to Archibaldo's face, surrounded by flames: a sinner, roasting in the fires of hell. It would be easy to overlook the fact that Luis Bunuel, who might superficially be considered the most cynical and corrupt of talents, has, from the beginning, been the sternest of moralists. His picture of Mexico City's idle rich in EL and ARCHIBALDO suggest the source of the social criticism so much admired in Bardem's DEATH OF A CYCLIST(AGE OF INFIDELITY). The fact that Bunuel's social criticism is both subtler and more passionate may in part explain the obscurity in which THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ has remained during the past four and a half years.

ARCHIBALDO is, in fact, the kind of film most people - and not just Americans - feel should not be shown, much less made. Bunuel himself has given the best raison d'etre for such films, in replying to a questionnaire last year:
"If it were possible for me, I would make films which, apart from entertaining the audience, would convey to them the absolute certainty that they DO NOT LIVE IN THE BEST OF ALL POSSIBLE WORLDS. And in doing this I believe that my intentions would be highly constructive. Movies today, including the so-called neo-realist, are dedicated to a task contrary to this....In my opinion, the real responsibility for the spiritual staganation of cinema lies with the amorphous mass, routinary and conformist, that makes up the audience. The producer limits himself merely to throwing to the beasts the food they demand of him...
"How is it possible to hope for an improvement in the audience - and consequently in the producers - when every day we are told in these films, even in the most insipid comedies, that our social institutions, our concepts of Country, Religion, Love, etc., etc., are, while perhaps imperfect, UNIQUE AND NECESSARY? The true 'opium of the audience' is conformity; and the entire, gigantic film world is dedicated to the propagation of this comfortable feeling, wrapped though it is at times in the insidious guise of art."
PLEASE NOTE: THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ has never been subtitled in English. At the showings tonight, subtitles will be projected, by means of slides, from the back of the auditorium. We ask your indulgence if the synchronization is not always perfect, and hope that these titles will enable you to follow the rather complicated plot (which is by no means clear without these slides).

INTERMISSION: because of the length of tonight's program (114 minutes, including the short which follows), the intermission will be limited to five minutes.

LES MAITRES FOUS (MAD MASTERS). A previously unannounced showing of a film which became available to ART IN CINEMA this week, for the first and only time. (It is to be returned to France within the next two weeks.)
PLEASE NOTE: LES MAITRES FOUS is being shown after the feature so that those who do not wish to see it may leave. This twenty-five minute anthropological film is the work of Dr. Jean Rouch, who shot it in 16mm in French West Africa. The film depicts a native orgy, climaxed by the ritual eating of a carrion dog. LES MAITRES FOUS won first prize in the folk-lore category at Venice in 1957. This is its first San Francisco showing, arranged by John Adams of the Cinematheque Francaise in Paris, with the special permission of Dr. Rouch.

NEXT SHOWING: November 3rd (two weeks from tonight). ANNA PAVLOVA in six solo dances and Rudolph Valentino in BLOOD AND SAND. Showings will begin promptly at 7:00 and 9:15 PM.

Excellent as ballet, not as film.

ANNA PAVLOVA. These brief excerpts are taken from a series of tests, shot on the set of Douglas Fairbanks' THE THIEF OF BAGDAD. Fairbanks had at one time the idea of using Pavlova in a bit role, presumably as an Arab dancer. Needless to say, Pavlova does not appear in the released version of THE THIEF OF BAGDAD, and these are the only motion pictures known of the great artist's work. 1924.

BLOOD AND SAND. Produced by Paramount Pictures. Directed by Fred Niblo, from the novel by Vicente Blasco Ibañez. Scenario by June Mathis. Photographed by Alvin Wyckoff. With Rudolph Valentino, Lila Lee, Nita Naldi, and Walter Long. 1923.

Rudolph Valentino was born Rodolpho Guglielmi in Italy, in 1895. Coming to America in 1913, he worked briefly as a gardener and then as a professional dancer in New York. In 1917, he went to California as a dancer in a musical comedy, and there obtained his first film work, as an extra. During the next three years, he appeared in some eighteen films, usually as a "heavy" or gigolo. It was a scenario writer, June Mathis, who made Valentino a star, by demanding that he be given the role of Julio in her adaptation of Ibañez' THE FOUR HORSEMEN OF THE APOCALYPSE(1921). Following the enormous success of this film, Valentino asked for a fifty dollar raise, was refused it, and went to work for Paramount, where his first movie was THE SHEIK, which completed his "conquest of American womanhood". His next two vehicles, MORAN OF THE LADY LETTY and BEYOND THE ROCKS were hastily rushed out; the declining quality of the productions in which he appeared began to concern Valentino.

"Rebelling against the vapid roles in which he had been cast after his triumph in THE SHEIK, Rudolph Valentino himself urged the production of BLOOD AND SAND, by the author of THE FOUR HORSEMEN OF THE APOCALYPSE, in which he had made his first hit. Ambitious for authenticity and prestige as well as popularity, Valentino asked that the story be filmed on its actual locations in Spain. Paramount at first acceded and then refused, on the ground of expense and with the possible thought that a Valentino film might get out of hand if produced so far from front-office surveillance. Instead, the picture was filmed against California backgrounds, but the director, Fred Niblo, assured Valentino he would take such pains to make the atmosphere authentic that 'the audience will be able to smell the garlic'. Not exactly that result was achieved, but contemporary criticism praised the film as Valentino's most substantial vehicle and most careful and sincere performance.

Certainly the role of Gallardo enabled him to reveal hints of that hesitancy and self doubt which, in private life, were the obverse of the splendid poise and sunny assurance of his official personality. Lila Lee and Walter Long are excellent in support, and if Nita Naldi gives her Dona Sol the straight "vamp" treatment, perhaps there was no other way to bring Ibanez' complex but not altogether convincing character to the 1923 screen. Nor was it, with Niblo's approach, really possible to get at Ibañez' meaning in the original Sangre y Arena. A social novelist of the long-forgotten ameliorative school - he has been called the Spanish Galsworthy - Ibañez upon his election to the Cortes began to use his novels to attack national problems: drunkenness, the relation between Church and State, "the brutality and psychology of the bull fight." His expose of bullfighting was not intended solely for Spanish consumption. The critic Isaac Goldberg says of the theme of Sangre y Arena: "In the turning of the people to violent, savage amusement he beholds a universal ailment" - the very ailment to which William Butler Yeats referred in the same year: "We have fed the heart on fantasies/The heart's grown brutal from the fare." To have expressed this theme even minimally on the silent screen it would have been necessary to center the dramatic construction around the arena itself and the relation between bull and espada and between espada and audience. But Valentino was considered much too valuable a "property" to jeopardize; the bullfight episodes in the film are not only faked but scanted. It is left to the character of Plumitas (and to the subtitles)to express the relation of the arena to the whole world of men, and Plumitas steps into the foreground so late as to seem merely a device for pointing up Gallardo's betrayal and humiliations by Dona Sol. Otherwise, all is exposition and atmosphere: Niblo, like many others of his day, evidently thought that the way to translate literary material to the screen was to seek out and emphasize its "pictorial" aspects. Such accent on visual authenticity at the expense of dramatic values is not altogether unknown even in the era of the wide screen." (Richard Griffith).

good, basic silent film

Valentino's performance in BLOOD AND SAND turned out to be the most ambitious and successful of his brief career. Following a year's enforced absence from the screen (Valentino refused to go on working in what he considered unworthy productions, and Paramount obtained an injunction preventing him from working with any other studio), he appeared in five more films, including the well-known THE EAGLE and THE SON OF THE SHEIK. Valentino was in New York making public appearances to publicize this last film when he was stricken by a sudden attack of appendicitis, which killed him a few days later, in August of 1926.

Valentino's death, at the age of thirty-one, if anything enhanced his fame, and increased the unreasoning devotion of his countless admirers. Mobs of fainting women broke police barriers at his funeral, THE SON OF THE SHEIK broke box-office records, and Valentino went on to become, with Greta Garbo and Chaplin one of the three stars of the silent period who remain "box-office attractions" of the first magnitude.

NEXT SHOWING: November 10th (one week from tonight). Helen Levitt's IN THE STREET and Ray Milland in Charles Brackett and Billy Wilder's THE LOST WEEKEND.

PLEASE NOTE: On November 24th, when ART IN CINEMA will show Eisenstein's STRIKE, the showings will be preceded by a short lecture on the film, given by Mr. Colin Young. Mr. Young is a teacher of film editing at U.C.L.A., Los Angeles Editor of Film Quarterly, and a frequent contributor to film journals.

very good.

IN THE STREET. Directed and photographed by Helen Levitt, Janice Loeb, and James Agee. 1952.

"IN THE STREET was not originally intended to be a film. It grew out of sporadic shooting by the photographer Helen Leavitt, the late James Agee, screen writer (THE AFRICAN QUEEN, THE NIGHT OF THE HUNTER) and critic, and Janice Loeb, all of whom had had a hand in the making of The Quiet One and who subsequently wanted to experiment with the basic art and craft of the film medium, photography.
Using angle viewers to conceal from their subjects that they were being photographed, they sought what the camera could reveal of random behavior in the neighborhood of 105th Street, East Side New York. As their footage grew, they found in it an emerging pattern which could provide, in the form of a film, an 'image of human existence'. The image thus created corresponds to and extends the 'exact instant' in still photography. The camera enters into the stream of life, searching for the significant moment, but the multiplicity and variety of such moments, and their juxtapositions, emphasize, besides significance, the vast array of accident and incident in the midst of which they occur. In this classic sense IN THE STREET is an 'endless film', as well as an advance inquiry into the nature of motion picture photography, and a unique revelation of the human countenance unmasked." -
- Richard Griffith (Curator, Museum of Modern Art Film Library).
The music for IN THE STREET was composed by Arthur Kleiner, The Museum of Modern Art Film Library's pianist.

(as good as ever)

THE LOST WEEKEND. Produced by Paramount Pictures. Directed by Billy Wilder. Screenplay by Charles Brackett and Billy Wilder, from the novel by Charles Jackson. Photographed by John B. Seitz. With Ray Milland (Don Birnam); Jane Wyman (Helen St. James); Philip Terry (Wick Birnam); Howard Da Silva (Nat); Doris Dowling (Gloria); Frank Faylen (Bim); Mary Young (Mrs. Deveridge); Anita Bolster (Mrs. Foley); Lilian Fontaine (Mrs. St. James). 1945.
Charles Brackett and Billy Wilder, the most successful Hollywood team of recent years, were originally writer and newspaperman, respectively. Brackett, who was born in 1892, worked briefly as a lawyer before becoming a novelist and drama critic for The New Yorker. Wilder, who was born in 1906 in Vienna, was working on a newspaper at the time he wrote his first screenplay, Mennschen am Sonntag, in 1929. Brackett arrived in Hollywood in 1932, Wilder in 1933. It was in 1936 that a Paramount story editor told the two that they would henceforward work together as a team. The story (possibly apocryphal)of how Wilder scored his first success as a screenwriter is unusual, though perhaps not so unusual at that time, when Ernst Lubitsch was production head at Paramount. Lubitsch, who was to direct their first script, Bluebeard's Eighth Wife, needed a device by which he could introduce his hero to his heroine. Wilder suggested that the girl sleep in pajama tops, the boy use only pajama bottoms. The two then meet in a department store, where each wants to buy only half a pair of pajamas.
This brilliant "gimmick" so charmed Lubitsch that he engaged the services of Brackett and Wilder for NINOTCHKA, in which Garbo laughed for the first time, according to MGM publicists. Its success led to Wilder's first job as a director, The Major and the Minor (1942). Thereafter, Wilder directed from scenarios written jointly with Brackett, while from 1943 on, Brackett also served as producer for their films. The two enjoyed an autonomy and prestige within the Paramount studio comparable only to Cecil B. DeMille's.
Their greatest critical success came with THE LOST WEEKEND and SUNSET BOULEVARD (1950), each of which won several Academy Awards. After SUNSET BOULEVARD, the two separated, either because their combined salaries were considered too high, or because Brackett, as the producer of the team, felt that the new administration which had just taken over at Paramount was enforcing insupportable economy measures. Wilder continued to direct for Paramount such films as Ace in the Hole, Stalag 17, and later, for other studios, Love in the Afternoon and Some Like it Hot. Brackett writes and produces at Twentieth Century-Fox.
In 1945, the Production Code was still in more or less complete control of the American screen: such subjects as alcoholism, homosexuality, miscegenation or drug addiction were not considered fit subjects for American films. When Charles Jackson's novel was published in 1944, Brackett and Wilder were the only film makers who considered it not only a challenge, but a book which, at all costs, should be brought to the screen. The novel was, on the surface at least, not ideal screen material, consisting, as it largely did, of the inner workings of the protagonist's mind, with little dialogue, and little visual action.
Working in their customary fashion, Wilder and Brackett talked over the book for several months before committing a line to paper. According to an article in Life, the two never used a story line or preliminary treatments, writing the dialogue at the last possible moment. Of the four months usually spent on a scenario, three were spent in discussion, only one in writing an extremely detailed shooting script, with all camera set-ups, angles and movements fully described. THE LOST WEEKEND was partially filmed in New York; this location shooting was considered an innovation at the time. (Ray Milland's hegira up Third Avenue in search of a pawnshop was filmed from a moving truck, from the marquee of a movie theatre, and finally openly on the street.) Far from being an innovation, these methods are quite clearly adapted from those employed by Ruttman and Freund in the shooting of BERLIN in 1927.

ENERGETICALLY YOURS. Supervised and directed by David Hilberman. Music by Lyn Murray. Animation by Quart et Films & Playhouse Pictures. A Transfilm Production. 1958.

"Ronald Searle is a famous British cartoonist responsible for (or should we say to be blamed for?) the creation of those horrid little school girls from St. Trinians. There is, in Searle's drawings, a kind of Machiavellian, almost sadistic,delight in the techniques of underhandedmanship, when the tables are turned and the most unexpected happens. There is, too, extraordinary invention and freshness in the approach to humour. These qualities are put to use in this instructional film, which is light-hearted and amusing in its presentation, yet clearly didactic in its implications: as Searle sees it, man might have been the least significant of the earth's inhabitants had he not made servants of the creatures and forces he found around him." - Canadian Federation of Film Societies.

THE ASSASSINATION OF KING ALEXANDER OF JUGOSLAVIA. Produced by Movietone News, narrated by Lowell Thomas. 1934.

This compilation of newsreel material shot by two French cameramen for Twentieth Century-Fox was prepared by Arthur Knight (now film critic for the Saturday Review), during the 1940's, when Mr. Knight was Assistant to the Curator of the Museum of Modern Art Film Library. The film was clearly intended for film students, but its subject matter as well as the behind the scenes glimpse of newsreel practices possess a universal interest, even twenty-six years later. The film is self-explanatory - we will therefore limit out notes to two parenthetical remarks: the man responsible for the assassination, a professional terrorist named Havelik, died in Spain last week (it is strongly suspected that he hired the actual murderer, a deranged Croatian); the shot of the assassin's pistol being carried past the camera was faked by the newsreel photographer, even to the point of deliberately taking the pictures out of focus.

CITY OF GOLD. Directed by Colin Low and Wolf Koenig for the National Film Board of Canada. Photography by Low and Koenig. Story line by Roman Kroiter. Commentary and Narration by Pierre Berton. 1957.

This hauntingly beautiful film is possibly the best example of a fairly new genre, in which paintings, prints, cartoons or photographs are used to recreate another era, place or figure. Distinguished by luminous photography of present-day Dawson City, it also presents, in its old photographs, the most faithful reproductions of still photography to date. Comparisons with other motion pictures which have used still photographs (such as THE NAKED EYE, THE TRUE STORY OF THE CIVIL WAR) only serve to make clear that CITY OF GOLD is unique. It is amusing to see the original photograph of the climb through the Chilkoot Pass - which obviously served as the

model for a similar shot in Chaplin's THE GOLD RUSH.

TEN MINUTE INTERMISSION.

PICTURES FROM THE NEW WORLD (QUADRI DEL NUOVO MONDO). 1954.
An Italian film on American paintings shown at the Venice Bienniale in 1954. We have made no effort to translate the Italian commentary, because we felt that much of the charm of this film lies in the Italian pronounciation of such words as "Florida" and "Wyoming", and that overprinted subtitles would have distracted the eye from the paintings. The film was shot on the Italian Ferrania Colour; so far as we know, this is its first public showing outside of New York.

MIDVINTERBLOT. Directed by Gosta Werner. Photographed by Sten Dahlgren. 1946.
A film re-enactment of an ancient Scandinavian sacrificial rite, in which a tribe is seen appealing, in the middle of the dark Northern winter, for the return of the sun. The Swedish commentary at the beginning of the film states: "In the darkest of winter, the wooden god-image of the Stone Age demanded that the tribe sacrifice one of its own people so that the sun might return. The chief dedicated the sacrificial knife, and the entire tribe saw the sacrifice fulfilled. Afterwards they received the blood of the sacrifice - reaching toward it ecstatically in blind belief, opening up for it in a barbaric orgy." (Translated by Margareta Akermark.)
MIDVINTERBLOT (Midwinter Blood) was Mr. Werner's first film; he has since completed several shorts and two features. MIDVINTERBLOT, which has previously been shown by Art in Cinema (in 1953), has never received general American distribution; this showing is by special permission of Mr. Werner, whose generosity we gratefully acknowledge.

N.Y., N.Y. Direction, photography and editing, Francis Thompson. Music by Gene Forrell. 1958.
Mr. Thompson is a New York film maker, who has directed and photographed several films for Julian Bryan's International Film Foundation in recent years. N.Y.,N.Y. is the product of ten years' work, shot between professional assignments. It won a Bronze Medal at last year's experimental film competition in Brussels. The print shown tonight, acquired through the courtesy of United Artists Corp., is a 35 mm "blow-up" from the 16 mm Kodachrome original.
Perhaps the best description of this film has been provided by Aldous Huxley in his book on visionary experiences, Heaven and Hell:
"And there is what may be called the Distorted Documentary - a new form of visionary art, admirably exemplified by Mr. Francis Thompson's film N.Y.,N.Y. In this very strange and beautiful picture we see the city of New York as it appears when photo-

KING OF THE KONGO. Produced by Mascot. Directed by Richard Thorpe. With Walter Miller, Jacqueline Logan and Boris Karloff. 1929.
A very short glimpse of Boris Karloff, in his preFrankenstein days. This was Mascot's first sound serial, though it was also released in a silent version, from which this excerpt was taken.

INTERMISSION: TEN MINUTES.

OFFICER 444. Episode 2, Human Rats (complete). Produced by Goodwill Pictures. Directed by Francis Ford. With Ben Wilson and Neva Gerber. 1926.
The second chapter of what appears to have been a ten part film. The director, Francis Ford, was John Ford's older brother, who proceeded his more famous brother to Hollywood by several years. Francis himself had appeared as a serial star from 1914 to 1916.

THE GALLOPING GHOST. Episode 2(complete) and an excerpt from episode 3. With Red Grange. 1930.
Though this program was originally intended to cover only silent serials, we have included material from this one sound film because THE GALLOPING GHOST sums up much that was best in the serials of the silent period.
Red Grange is, of course, the famous football player, turned actor; the villain, with his hunched back and cloak, seems to have taken his physical appearance from John Barrymore's Mr. Hyde, and his voice from Lionel Barrymore. It should be noted that most of the scenes in the air and in the speedboat race of Episode 2 were shot without recourse to the "process shots" which made later serials so unconvincing and unexciting.

SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA

SPRING 1960 SERIES - February 23, 1960

THE LITTLE ISLAND. Conceived, designed, animated and directed by Richard Williams; music composed and conducted, sound effects devised and recorded by Tristam Cary. 1958. If the above credits give the impression that this remarkable "cartoon" was a two-man job, there is good reason: it is almost entirely the work of Richard Williams and Tristram Cary. Richard Williams is a 27 year old Canadian artist, working in London; Tristram Cary, the son of the novelist Joyce Cary. THE LITTLE ISLAND was one of the most popular films shown in the competition for experimental films at the Brussels World Fair, for which Williams wrote the following statement about his film:

"In making "The Little Island" we intended to deal with an extremely complex subject (the ideals and beliefs of men, and the conflicts resulting from these beliefs) in the most direct manner, and without any intellectual crutches to support the presentation; particularly we wanted to avoid any verbal explaining or theorising, which we felt would be confusing and would blunt the impact of the 'story' we were telling. Any explanation is left to the animation, timing, colour and sound qualities of the film itself. This has necessitated a very carefully prepared production, which has taken three years to complete.

" 'The Little Island' could be considered as a modern Morality Play for the screen, although we have been careful not to introduce a message directly. Anyone who sees the film must interpret it for himself, and since it is in the form of a fantasy, without any purely artistic or intellectual pretensions, many people may not care to impose any moral interpretation on it at all."

Tonight's showing of THE LITTLE ISLAND will be its first in San Francisco.

TEN MINUTE INTERMISSION.

DUCK SOUP. Directed by Leo McCarey. Story, music and lyrics by Bert Kalmar and Harry Ruby; additional dialogue by Arthur Sheekman and Nat Perrin. With Groucho Marx as Rufus T. Firefly; Chico Marx as Chicolini; Harpo Marx as a Sylvanian spy; Zeppo Marx as Firefly's secretary; Margaret Dumont as Mrs. Teasdale; Louis Calhern as Trentino; Edgar Kennedy as a lemonade salesman; and Raquel Torres as Trentino's helper. 1933.

There were originally five Marx Brothers (Gummo was the first to drop out, followed by Zeppo) and an aggressive stage-mother (Minnie) who bore a striking resemblance to the Margaret Dumont who served as a favorite target in so many of their films. The Marx Brothers enjoyed their first important success in revues on Broadway in the mid-twenties, making their first features, for Paramount, from 1929 to 1933: COCOANUTS; ANIMAL CRACKERS; HORSE FEATHERS; MONKEY BUSINESS; and DUCK SOUP.

Groucho, who has most frequently served as the team's spokesman, has said that their later films made under Irving Thalberg at MGM, were their finest; most who have seen the earlier films would take violent exception to this judgment. While A NIGHT AT THE OPERA and A DAY AT THE RACES were far more popular, neither contained the essential Marx quality: a genuinely nihilistic contempt for contemporary manners, morals and institutions. DUCK SOUP is not, like so many current Hollywood comedies, a polite satire half in love with the objects of its scorn, but a full-fledged attack on all the elements of "civilization": patriotism, war, jury trials, marriage, taxation, governments, Cabinets, American history, and last but hardly least, Hollywood movies.

DUCK SOUP contains parodies of any number of other productions (von Stroheim's Foolish Wives; Vidor's Hallelujah!; Lubitsch's The Love Parade and The Man I Killed among others). What is most remarkable is that these parodies frequently anticipate later productions. Watching Thalberg's Romeo and Juliet (1936) on television, one might easily conclude that the producer had mimicked the scene in which Rufus T. Firely makes his first appearance. Watching the coronation scene from Selznick's THE PRISONER OF ZENDA (1937), one is absolutely certain that the producer thought he could improve on the Marx Brothers. Very few producers, directors or stars have.

NEXT SHOWING: March 8 (two weeks from tonight). A program of experimental and documentary films, including BLOOD AND FIRE; THE BATTLE OF WANGAPORE; OBJECT LESSON; THE LONDON OF WILLIAM HOGARTH. Members attending the Film Seminar are reminded that the second class will be held on Tuesday, March 1 (one week from tonight) at 7:00 PM at the California School of Fine Arts, 800 Chestnut Street (between Jones and Leavenworth).

FESTIVAL OF CONTEMPORARY POLISH FILMS, PROGRAM I.

TWO MEN AND A WARDROBE (DWAJ LUDZIE Z SZAFA). Produced for Film Polski by the Advanced School of Cinema. Directed and edited by Raymond Polanski. Script by Andrzej Kostenko and Ryszrd Barski. Photographed by Maciej Kijowski. Music composed by Krzyszt T. Komeda. With Jakub Dreyer-Goldberg and Henryk Kluba as the two men.1957. The following review, reproduced in part, was written by the San Francisco Museum's Curator of Films for the Spring 1959 issue of Film Quarterly.

"The film begins on a beach; something emerges from the waves - two men carrying a massive closet with a mirror on its door. They struggle onto the beach, do a little dance of joy, and start into a city, carrying the wardrobe. The two are successively kept off a streetcar, thrown out of a restaurant, denied entrance to a hotel, repulsed by a girl they try to pick up, and finally badly beated by a gang of adolescents. From time to time, the camera turns aside to reveal a picket being picked, a drunk staggering up and down a flight of stairs, a man's head being beaten in. The two men finally seek shelter in a field entirely filled with empty casks. The The watchman tries to throw them out, and beats them with a barrel stave. The two carry their wardrobe back to the beach, reenter the water, and disappear under a breaker.

"The preposterous premise is established immediately, rather like the opening of Kafka's Metamorphosis; what follows is unquestionable, and set forth in a detached, logical fashion. The two men enter a city, are repulsed everywhere, and then attacked. Around and behind them, ceaseless brutality. The line of the action is admirably sustained: the wardrobe's journey through the city is only interrupted from time to time, as the camera turns aside to reveal another outrage. When the men regain the beach, no one could be surprised to find that a little boy has set up row upon row of perfect little mounds of sand along the beach. They thread their way tactfully, delicately through the mounds to reenter the water. (It is no accident that the mounds of sand are perfect replicas of the concrete blocks set down on European beaches during the war to repel tanks, but the resemblance is unobtrusive, underemphasized.)

"The film's success lies largely in its expert manipulation of two levels of meaning, and in the flexible 'open' quality of its symbolism. I interpret the wardrobe to represent all the ethical, moral and religious values considered outmoded in postwar Poland. The mirror then represents man's conscience, reflecting his own self-criticism. (It is this mirror which gives away the adolescents as they are about to attack a girl, and provokes the fight in which the mirror is smashed.) One published interpretation of the film states that the two men get into trouble because they try to interest organized society in their wardrobe. This is simply inaccurate. Rather, the wardrobe is a heavy burden, which they will not put down or abandon, but which in turn amuses, affronts or enrages everyone else. I do not wish to insist on this single 'translation'. The story could, for example, be read as a variant on the legend of St. Christopher. Again, one scene opens with a fish apparently floating among clouds in the sky. One of the two men picks the fish up - it has been lying on the wardrobe mirror, which reflected the clouds overhead. The two proceed to eat the fish - or are they eating something else? It's not crucial; for one of the greatest virtues of the film lies in its literal, realistic level, admirably maintained throughout. There is no real need to translate the film at all to get something out of it. And of how many 'symbolic', 'Freudian', 'experimental' films can this be said?"

ASHES AND THE DIAMOND (POPIOL I DIAMENT). Produced by the Kadr Unit of Film Polski. Directed by Andrzej Wajda. Scenario by Wajda and Jerzy Andrzejewski , based on the novel by Andrzejewski. Photographed by Jerzy Wojcik. With Zbigniew Cybuksli as Maciek; Ewa Kryzanowska as Krystyna; Waclaw Zastrzezynski as Szczuka, Adam Pawlikowski as Andrzej and Bogumil Kobiela as Drewtiowskio. 1958.

In the last three years, a new school of film makers has emerged in Poland, whose films have been awarded an unprecendented number of prizes at festivals in both Western and Eastern Europe. These films are largely the result of organizational changes within the industry, and the superlative earlier training of the artist. In 1956, the formerly omnipotent Bureau of Scenarios of the Central Office of Cinematography was abolished. While all Polish films continue to be financed by the state, they are now produced by "Teams of Film Artists", consisting of creative groups, each composed of a scenario writer, a director, a production manager and a cameraman. Around these basic units work small independent groups, under the artistic tutelage of their older colleagues.

The second World War saw the complete destruction of the Polish film industry; at the end of the war, there were less than twenty film makers in the country. But as early as the autumn of 1945, an experimental course in the art of the film was set up in Cracow. In 1947, the now famous Film School was established at Lodz, at that time the center of all film work in Poland. This school, which has a three year curriculum, has furnished the Polish film industry almost all of its best new directors, including Andrzej Wajda, the director of ASHES AND THE DIAMOND. (TWO MEN AND A WARDROBE was produced as an undergraduate exercise by one of the students at the school.

Of ASHES AND THE DIAMOND, his third feature, Wajda has written: "The dawn of the first day of peace. To show on a particular evening a young man still involved in the Occupation, tired of heroism and looking forward to a different a better life - what a magnificent subject for a film! During this one evening, the past meets the future, the hero, Maciek Chelmicki, searches for a way by which he can continue to live, rid himself of a past which is strangling him, and resolve the eternal dilemna of the soldier...And yet Maciek kills, must kill despite himself, rather than give up arms. By this modest film, I wish to reveal to the audience the complicated and difficult world of the generation to which I myself belong."

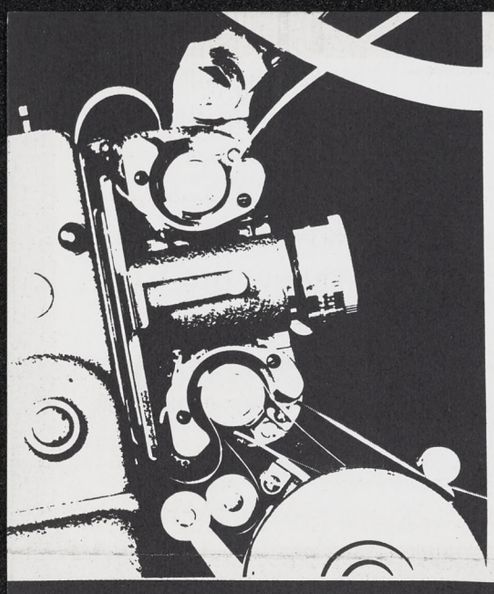
SAN FRANCISCO MUSEUM OF ART
ART IN CINEMA
SPRING 1960 SERIES - May 31, 1960

BYE SOBIE RAZ (ONCE THERE WAS). Produced at the Educational Film Studios by the Kadr Film Unit. Directed by Walerian Borowczyk and Jan Lenica. 1957. An animated film utilizing cut-outs, old prints and stock footage. Borowczyk and Lenica are the creators of the better-known Dom; this was their first film.

EROICA. A Kadr Production for Film Polski. Directed by Andrzej Munk. Scenario by Jerzy S. Stawinski. Photographed by J. Wojcik. Music composed by Jan Krenz. Cast: Episode I, A Scherzo in the Polish Manner: Zosia - B. Polomska; Dzidzius - W. Dziewonski. Episode II, Lugubrious Obstinacy: Turek - K. Rudzki; Kurzawa - J. Nowak; Szpakowski - R. Klosowski; Marianek - W. Siemion; Zak - J. Kostecki.
EROICA, a sardonic debunking of traditional concepts of heroism, is, with Wajda's KANAL and ASHES AND THE DIAMOND, considered the most important of the new Polish films; it won the Polish critics' prize as the best Polish film of 1958, and in a poll recently conducted by a Warsaw paper was voted third among post-war Polish films.
The first episode - A Scherzo in the Polish Manner - deprives the Warsaw rebellion in August, 1944 of sentimentality in a macabre and at times hilarious tale of a man who becomes a hero in spite of himself. Devoid of pathos, it reveals men, women and boys caught up in war and forcibly enduring it in alternately lofty and ridiculous fashion. The hero is a man whose character and attitudes are the antithesis of the usual film hero. He is a typical Warsaw "smart aleck", shrewd, full of bravado, with a liking for alcohol. During the Uprising, his wife has an affair with a Hungarian officer in one of the occupying enemy troops. Unexpectedly, the officer proposes that two Hungarian divisions together with their guns, pass over to the side of the Polish Freedom Fighters - provided that the Russians accept the Hungarians as allies. The ensuing situation is a sophisticated mockery of heroism.
The second episode - Lugubrious Obstinacy - examines with considerable power, dubious, and apparently traditionally Polish, concepts of valor and honor among some Polish officers in a prisoner of war camp. The inmates of the camp at Oflag talk constantly of the escape of one Lieutenant Zawistowski, who has saved the honor of the camp, since escape is "the duty of an officer". The discovery that Zawistowski is still a prisoner, and his eventual death, are not permitted to end the legend of this one escape from Oflag.
The director of EROICA, Andrzej Munk, is now 39; after his graduation from the Lodz Film School as a student in photography and direction, he joined the Documentary Film Studios in Warsaw, where he made four films. While these may be classified as documentaries, Munk's intentions were more complex; his inclination toward individual protagonists and a unity of action attracted him to the narrative film. A Railway Man Speaks concerned a railway worker's pride in delivering a transport exactly on time; The Stars Should Shine told the story of a miner whose job was elimated by Mechanization; The Blue Cross concerned an old mountaineer superceded by younger men.
In his first feature, A Man on the Tracks (1957), Munk told the story of an old locomotive mechanic who, disturbed by the Stalinist system, is dismissed, thus indirectly causing his death during a railway accident. This film was the first to come out of the "Polish October", when Gomulka came to power, and is considered the first film to deal honestly and without propaganda with the previous Polish regime.
EROICA is Munk's second feature; upon its release in January of 1958, the Polish critics were unanimously favorable, one Warsaw paper calling it " a quite exceptional phenomenon at this moment". However, when EROICA was shown a few weeks later in Prague at a conference of film makers from socialist countries, it provoked a storm of protest, the Soviet film critic R. Youreniew condemning it as "formalistic and pessismistic".

NEXT SHOWING: This Friday June 3, winner of the Melies Prize at the 1959 Venice Festival, NIGHT TRAIN, a drama by Jerzy Kawalerowicz, artistic director of the Kadr Unit. Please note that NIGHT TRAIN, which arrived unexpectedly in this country a few weeks ago, is being presented in place of the previously announced Partings. Also: the experimental short, LIFE IS BEAUTIFUL.

The June 3rd showing will be the last of the Spring 1960 ART IN CINEMA series. Showings at the San Francisco Museum will resume in the fall. If you have moved since receiving the last ART IN CINEMA announcement, you are urged to leave your name and new address at the desk outside the auditorium, in order to insure your receiving the announcement of the fall series, which will be mailed in August.



SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

December 1: TWENTIETH CENTURY. John Barrymore in his most extraordinary screen performance, as an egomaniac producer, battling cross-country on the "Twentieth Century Limited" to recoup his depleted fortunes and the services of his erstwhile star, ex-lingerie model Carole Lombard. A classic "screwball" comedy, in which Ben Hecht and Charles MacArthur's dialogue at last provided lines worthy of Barrymore's virtuosity.

TEST SHOTS FOR HAMLET. Rare color scenes of John Barrymore, shot for an unproduced version of Hamlet; the great Shakespearian's only screen appearance in his most famous role.

January 5: MIDVINTERBLOT. Gösta Werner's startling recreation of a primitive Swedish sacrificial rite, staged and photographed with stunning realism. Shown by special permission of Mr. Werner.

N.Y., N.Y.: A color experiment, in which difforming lenses, prisms and mirrors create a dazzling, abstract impression of a day in New York. Bronze Medal, Brussels. "A new form of visionary art . . alive, glowing, intensely significant." - Aldous Huxley. "Rare visual beauty and tremendous kinetic excitement." - Film Quarterly.

ENERGETICALLY YOURS. The delightfully humorous story of how man mastered the world by putting energy to work for him. Designed by Ronald Searle, originator of the "Belles of St. Trinian's".

PAINTINGS FROM THE NEW WORLD. One of the freshest, most charming of all art films: an Italian view of nineteenth century America, as depicted in the paintings of Winslow Homer, Caleb Bingham, Frederick Remington and others.

January 19: A PROGRAM OF SILENT SERIALS. Highlights from a private collection specially arranged for ART IN CINEMA: Pearl White, Ruth Roland, Helen Holmes and others in scenes from The Perils of Pauline, The Hazards of Helen, The Tiger's Trail, The Man Without a Face, etc.

A rare opportunity to see films from the days when airplane crashes, railroad accidents, international intrigues and mysterious Chinamen formed a staple of the weekly cinema diet.

January 26: FREE CINEMA. Three films by Britain's "angry young film makers", sponsored by the Experimental Production Committee of the British Film Institute. Described as "the first signs of a fundamentally progressive approach to exploring contemporary life through the cinema", this program created the greatest controversy of recent years when first shown in London.

TOGETHER. A poignant, almost Kafkaesque story of two deaf-mute dockworkers and their solitary, isolated existence in a world which can hear and speak.

Special Award. Cannes.

MOMMA DON'T ALLOW. The frenzied dancers and restless pleasures of the "Teddy Boys" at a London jazz club: a spectacle at once humorous and disquieting.

EVERYDAY EXCEPT CHRISTMAS. Lindsay Anderson's (Thursday's Children) sensitive, candid portrait of the men who work in the Covent Garden market. Gold Medal, Venice.

MAIL TO: ART IN CINEMA, SAN FRANCISCO MUSEUM OF ART, CIVIC CENTER, SAN FRANCISCO 2

ART IN CINEMA FALL 1959 SERIES: TEN TUESDAY EVENINGS: SEPTEMBER 29; OCTOBER 13 AND 20; NOVEMBER 3, 10 AND 24; DECEMBER 1; JANUARY 5, 19 AND 26. (Each program shown twice, at 7:00 and 9:15 P.M.)

ADMISSION BY SUBSCRIPTION ONLY. BECAUSE OF RESTRICTIONS ON THE PUBLIC EXHIBITION OF MANY OF THE FILMS SHOWN, NO SINGLE ADMISSIONS CAN BE SOLD.

SUBSCRIPTIONS TO THE FALL 1959 ART IN CINEMA SERIES OF TEN EVENINGS: $8.00 EACH ($6.00 each for Museum members).

PLEASE SEND ME _____ SUBSCRIPTIONS TO ART IN CINEMA @ $8.00 EACH.

PLEASE SEND ME _____ SUBSCRIPTIONS TO ART IN CINEMA @ $6.00 EACH (Museum members).

IMPORTANT: PLEASE CHECK THE SHOWING YOU WOULD PREFER TO ATTEND: 7:00 PM ☐ 9:15 PM ☐

NAME (Please Print)_____

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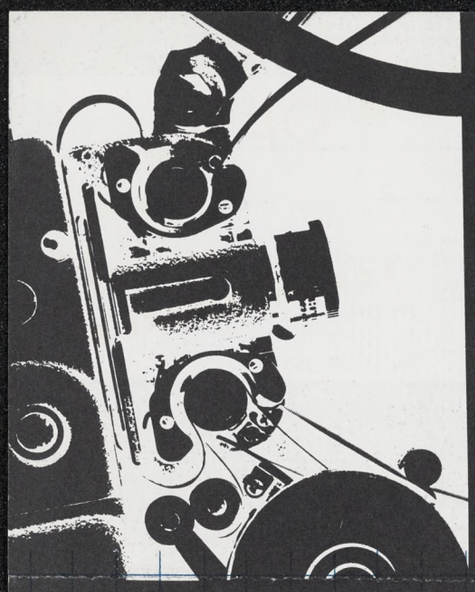
PLEASE MAKE CHECKS PAYABLE TO THE SAN FRANCISCO MUSEUM OF ART, AND ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE FOR RETURN OF YOUR TICKETS. FOR FURTHER INFORMATION, CALL HEmlock 1-2040.



SAN FRANCISCO MUSEUM OF ART

presents

ART IN CINEMA

(incorporating the San Francisco Film Society)

FALL 1959 SERIES

The first in a series of showings which will re-establish ART IN CINEMA as a major activity at the San Francisco Museum. ART IN CINEMA was the first, and until the death of its director Frank Stauffacher, the most important film society in the Bay Area. It now incorporates the San Francisco Film Society.

A non-commercial, membership society, ART IN CINEMA will present for the adult, discriminating audience motion pictures not generally shown in commercial theatres: experimental films, superior documentaries, important medical and psychiatric studies and classics of the international cinema.

September 29: A DAY IN THE COUNTRY. Jean Renoir's subtle, evocative adaptation of De Maupassant's Une Partie de Campagne. "Of the pre-war French films, only La Regle du Jeu and the beautiful Une Partie de Campagne can be called unqualified successes." - Sight and Sound.

WORKS OF CALDER. A beautifully photographed color film, in which the noted designer-photographer Herbert Matter presents an original, poetic interpretation of Alexander Calder's mobile sculptures, relating them to familiar and suggestive forms and movements in nature.

LOVERS AND CLOWNS. An astonishing diversion: animals in a French zoo, captured at play by the renowned photographer Brassai; a prize-winner at Cannes.

ANIMATED GENESIS. The evolution of mankind, traced through a novel animation technique. First prize, Cannes. San Francisco premiere.

October 13: WHEN THE CLOUDS ROLL BY. Douglas Fairbanks Sr. as a superstitious young hero, locked in combat with a phychiatrist who is trying to drive him mad for "experimental" purposes. A surprisingly imaginative, inventive satire, which uses slow-motion, dream sequences and fantasy reminiscent of the German Cabinet of Dr. Caligari, made the same year. The print shown will be Fairbank's personal copy, a beautifully colored original version.

TEDDY AT THE THROTTLE. Wallace Beery, Gloria Swanson and Teddy the Great Dane join in a glorious tangle over a contested will; one of Mack Sennett's most hilarious slapstick comedies.

October 20: THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ. A recent "comedie noire" by Luis Buñuel (Le Chien Andalou, The Young and the Damned). One of Buñuel's most disturbing, provocative works, a macabre comedy which has never been released to art theatres in this country. As a child, Archibaldo de la Cruz has seen his governess killed before his eyes; as an adult, his rediscovery of the "magic" musicbox which he believes caused her death leads him to a series of experiments in lady-killing. First film society showing.

November 3: BLOOD AND SAND. Rudolph Valentino in one of the best-remembered and loved of his starring vehicles. As the tragic bullfighter of Ibañez' novel, he gives what is generally considered the best performance of his brief, remarkable career. With Nita Naldi and Lila Lee.

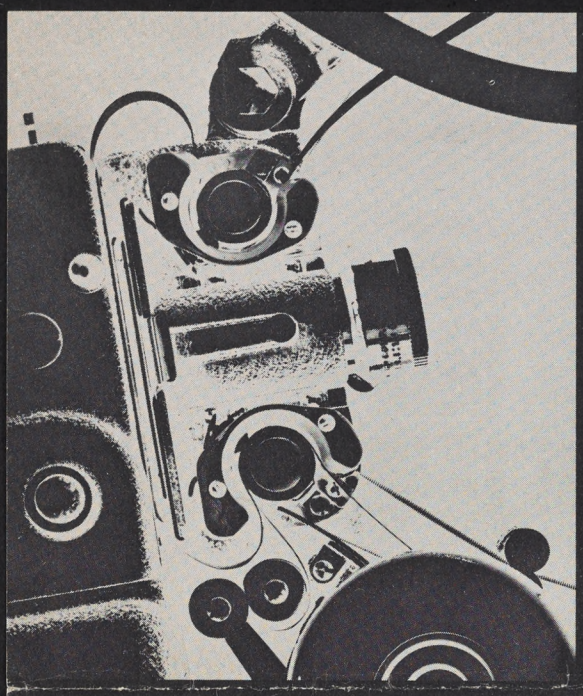
ANNA PAVLOVA. Rare footage of the great dancer in six solo dances, including The Dying Swan.

November 10: THE LOST WEEKEND. The Academy Award-winning adaptation of Charles Jackson's novel, justly celebrated for its frank, penetrating study of alcoholism, and Ray Milland's stunning performance as the tormented writer. Directed by Billy Wilder (Sunset Boulevard, Witness for the Prosecution, Some Like It Hot).

IN THE STREET. The people of New York's Spanish Harlem, observed by concealed cameras and angle viewers; an unusual experiment by the makers of The Quiet One. "An advance inquiry into the nature of motion picture photography, and a unique relevation of the human countenance unmasked." - Museum of Modern Art.

November 24: STRIKE. Sergei Eisenstein's legendary first film, long banned, and only recently "rediscovered" in Soviet archives. In this tale of a pre-revolutionary strike and its bloody suppression, the great director anticipates the savage editing and monumental effects of his later masterpieces. First San Francisco showing.

"Never has the entry of a new talent into the cinema been heralded with such brilliance and one is not at all sure if this is not a greater film than Potemkin." British Film Institute.



SAN FRANCISCO MUSEUM OF ART

presents

ART IN CINEMA

(incorporating the San Francisco Film Society)

SPRING 1960 SERIES

The second in the new ART IN CINEMA series features a wide variety of motion pictures, many shown for the first time in San Francisco.

ART IN CINEMA is particularly proud to have been chosen to present San Francisco's first Festival of Contemporary Polish Films. Through the generous cooperation of the Cultural Section of the Polish Embassy in Washington, ART IN CINEMA is privileged to offer a varied and comprehensive survey of the extraordinary developments in recent Polish film production.

In conjunction with the California School of Fine Art's Film Seminar, this Spring 1960 series is the most ambitious program ART IN CINEMA has ever offered its subscribers.

Feb. 23. **DUCK SOUP.** This is the last, and in the opinion of many, the best of the five features the Marx Brothers made at Paramount between 1929 and 1933. DUCK SOUP contains the famous scene in which Groucho mistakes a disguised Chico for his mirror image —and an uproarious, anachronistic battle between "Fredonia" and "Sylvania", distinguished by Harpo's shameless appearance with a sandwich board proclaiming "Join the Navy and See the Army". Groucho plays the Fredonian Prime Minister; Chico and Harpo play Sylvanian spies; Zeppo, in his last screen appearance, plays himself; Margaret Dumont assists.

THE LITTLE ISLAND. An animated color film from England, in which three little men—one believing in Goodness, one in Truth, and one in Beauty—meet on the same island, with disastrous results. First Prize for Animation, Venice, 1958.

March 8. **BLOOD AND FIRE.** A new Canadian documentary, an objective, yet unusually sympathetic picture of the Salvation Army's life and work. Produced by Wolf Koenig and Roman Kroitor ***(City of Gold).*** FIRST SAN FRANCISCO SHOWING.

OBJECT LESSON. Christopher Young's experimental classic, a highly original and frequently disturbing commentary on modern civilization, created by photographing familiar objects in unfamiliar contexts. Grand Prix, for Experimental Films, Venice, 1950.

THE LONDON OF WILLIAM HOGARTH. Eighteenth century London is vividly and imaginatively recreated in a film entirely based on the superb engravings of William Hogarth, including the famous "Rake's Progress" series.

THE BATTLE OF WANGAPORE. An unusual and diverting animated take-off on ***Gunga Din, Lives of a Bengal Lancer*** and other epics of the Khyber Pass.

March 15. **MAEDCHEN IN UNIFORM.** A revival of the famed German classic: Leontine Sagan's film of a lonely girl seeking affection in a boarding school for the daughters of Prussian officers. MAEDCHEN IN UNIFORM'S profoundly human, sensitive story and the performances of Herta Thiele as the girl and Dorothea Wieck as her English teacher, remain as moving as when the film was first released. "One of the most original pictures ever made . . . rare and beautiful, distinguished and touching . . . subtle and magnificently acted."—N.Y. ***Sun.***

THE IDEA. An experimental film in which animation is employed for serious ends; based on Frans Masareel's woodcuts, THE IDEA is symbolized by a naked woman, condemned and finally destroyed by a hostile society. Music by Arthur Honegger.

March 29. **DAY SHALL DAWN.** The Northern California premiere of the first feature from Pakistan, by special arrangement with the University of California Extension and the film's director, Aejay Kardar.

Through originally conceived as a documentary, DAY SHALL DAWN was finally shot in fictional form, telling through a few characters, a gentle and moving story which beautifully evokes the spirit of the East Pakistani fishing community where it was filmed. DAY SHALL DAWN has yet to be released to theatres; at its only American showings in Santa Barbara and Los Angeles, it has been compared favorably to ***Pather Panchali.***

Two Films on **GUERNICA.** An unusual opportunity to compare two directors' approaches to the same subject: Robert Flaherty's test shots for an unfinished film, and a completed short by Alain Resnais, both based on Picasso's famous ***Guernica*** mural.

April 5. **A PROGRAM OF SILENT COMEDY.** Short films by America's greatest film comics, from the days of the Keystone cops through the end of the silent era.

HAROLD LLOYD in ***Luke and the Bangtails*** —a rare film, made before he assumed his familiar "glasses character" — and ***High and Dizzy,*** in which Lloyd teeters once more on a skyscraper's edge.

CLARA KIMBALL YOUNG and **SIDNEY DREW** in an hilarious spoof of Victorian stage melodrama, ***Goodness Gracious.***

STAN LAUREL and **OLIVER HARDY** in ***Big Business*** — "the story of a man who turned the other cheek, and got punched in the nose"; Laurel and Hardy at their destructive best as Christmas tree salesmen bent on wrecking a reluctant customer's house.

April 19. **ALL MY BABIES.** George Stoney's legendary masterpiece, commissioned by the state of Georgia for the instruction of Negro midwives, and long restricted to professional audiences. "An ennobling experience . . ." — Saturday Review. "That most wonderful documentary of childbirth . . . which has never been given general release for obvious reasons. Many have wanted to see this extraordinary film, but it has been rarely exhibited. A realism so unsparing has perhaps never been wedded to an emotional quality so touching."—Archer Winsten, N.Y. ***Post.***

THE INVADER. Another film by George Stoney: a remarkable study of the history of syphilis in the Western world, traced from the 15th century to the present through contemporary documents, prints and historic motion pictures.

TO YOUR HEALTH. An imaginative color film on alcohol by Philip Stapp ***(Boundary Lines, Picture in Your Mind).***

April 26. **TEN DAYS THAT SHOOK THE WORLD** (OCTOBER).
For more than thirty years, Eisenstein's epic film of the October Revolution (created to celebrate the tenth anniversary of the Revolution) has been regarded as a milestone in the development of the cinema. Yet the only prints hitherto available in this country have been considerably shorter than the film's original length. It was recently discovered that the British Film Institute in London possessed a negative nearly half again as long as the prints previously shown in the U.S. It is this "complete" version of TEN DAYS THAT SHOOK THE WORLD which ART IN CINEMA will show, a version which may well make possible for the first time an accurate appraisal of one of the great Russian director's most important films.

"RUSHES" FROM QUE VIVA MEXICO! A few minutes of unedited material from Eisenstein's unfinished Mexican film.

FESTIVAL OF CONTEMPORARY POLISH FILMS. During the past three years films from Poland have not only won critical acclaim throughout Europe, but an increasing number of prizes at international film festivals —an indication that a remarkable group of Polish film makers, comparable in importance to the postwar Italian school — remains to be discovered by American film lovers. This FESTIVAL OF CONTEMPORARY POLISH FILMS will bring to San Francisco a selection of the Polish film industry's finest achievements.

May 10. **ASHES AND THE DIAMOND.** Andrzej Wajda's drama of a young Resistance fighter, who is ordered, just after the end of the war, to kill one of his own countrymen. International Film Critics Prize, Venice, 1959. "Establishes Wajda as one of the outstanding directors of our times."—***News Chronicle*** (London).

TWO MEN AND A WARDROBE. The prize-winning surrealist short.

May 17. ***Program 2 of a Festival of Contemporary Polish Films:***

THE LAST DAY OF SUMMER. An extraordinary short feature, in which a man and a woman meet on a lonely Baltic beach, seeking in each other the faith in humanity both have lost during the war years. "One of the most moving, most compassionate, most humanly understanding films in a long time . . . almost intolerably poignant series of situations and moods."—***Sight and Sound.*** First Prize, Documentary and Experimental Festival, Venice, 1958.

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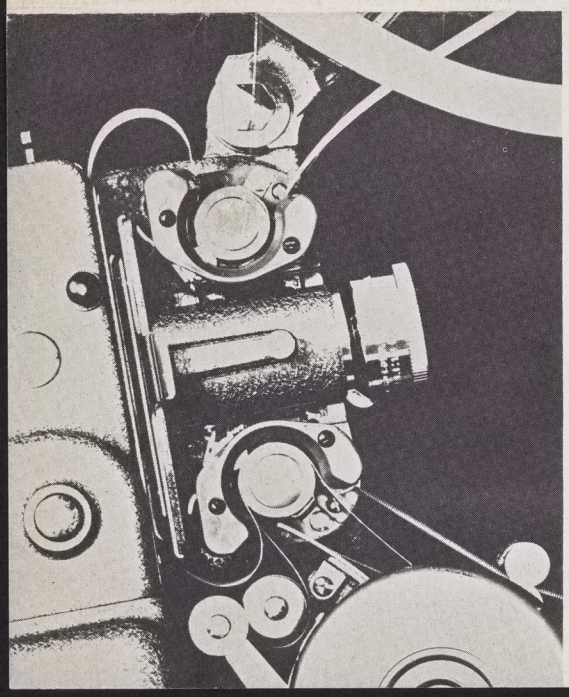

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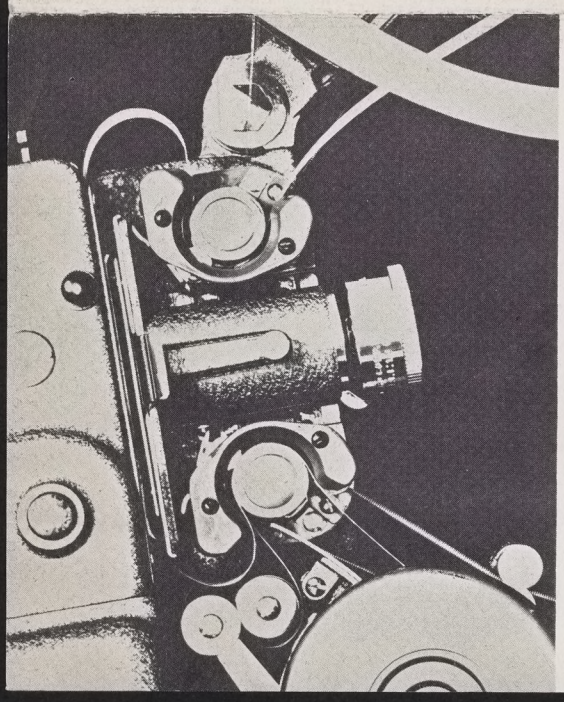

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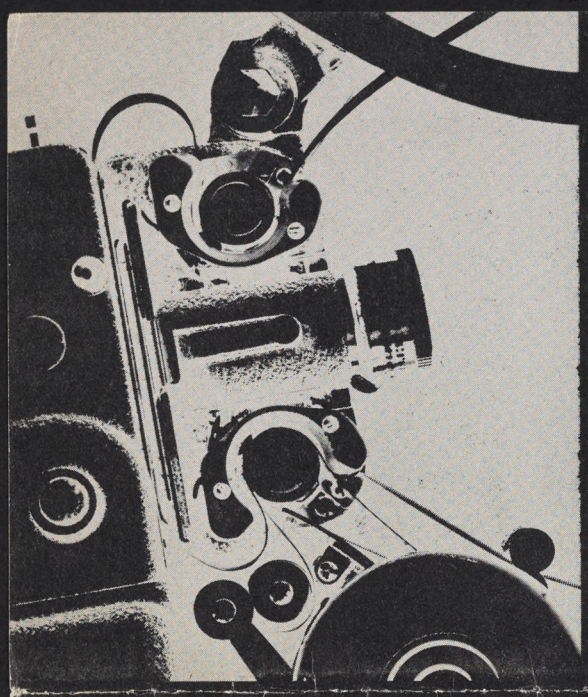

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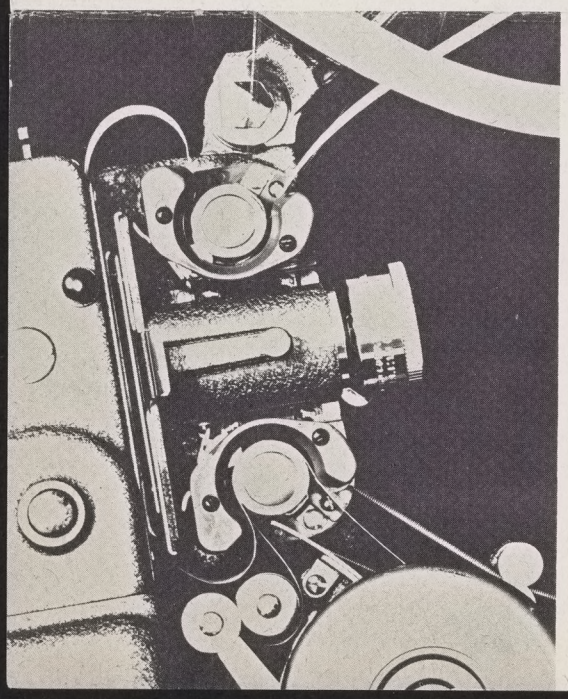

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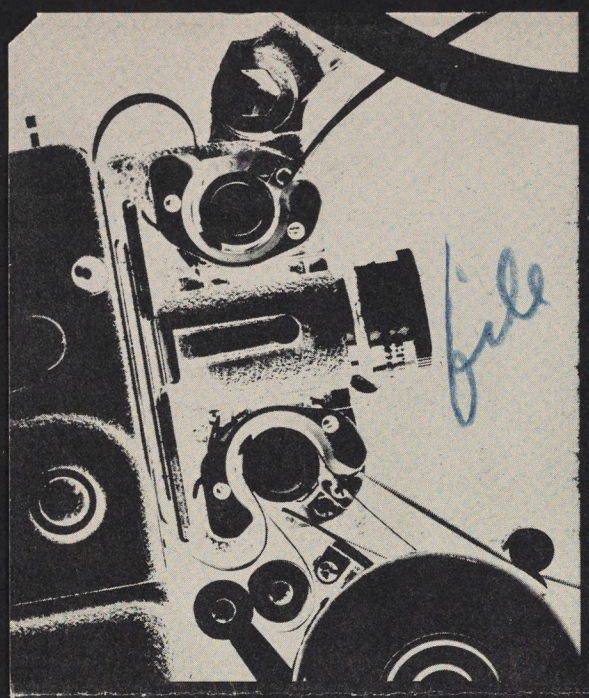

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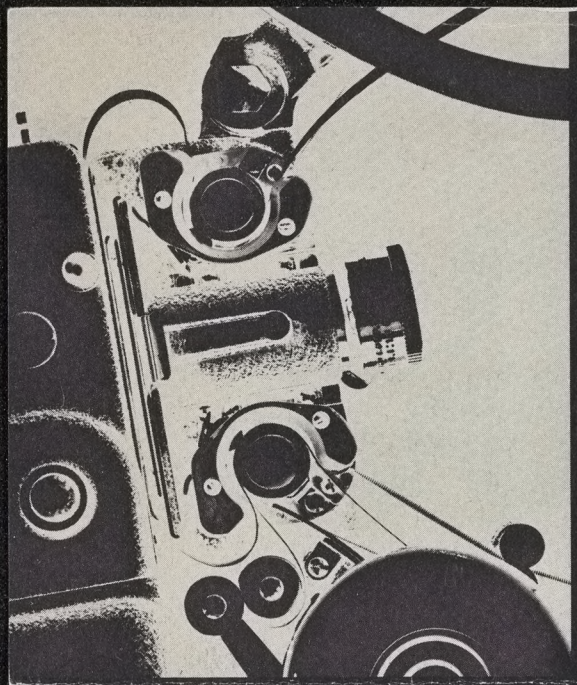

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ART IN CINEMA is particularly proud to have been chosen to present San Francisco's first Festival of Contemporary Polish Films. Through the generous cooperation of the Cultural Section of the Polish Embassy in Washington, ART IN CINEMA is privileged to offer a varied and comprehensive survey of the extraordinary developments in recent Polish film production.

In conjunction with the California School of Fine Art's Film Seminar, this Spring 1960 series is the most ambitious program ART IN CINEMA has ever offered its subscribers.

Feb. 23. **DUCK SOUP.** This is the last, and in the opinion of many, the best of the five features the Marx Brothers made at Paramount between 1929 and 1933. DUCK SOUP contains the famous scene in which Groucho mistakes a disguised Chico for his mirror image —and an uproarious, anachronistic battle between "Fredonia" and "Sylvania", distinguished by Harpo's shameless appearance with a sandwich board proclaiming "Join the Navy and See the Army". Groucho plays the Fredonian Prime Minister; Chico and Harpo play Sylvanian spies; Zeppo, in his last screen appearance, plays himself; Margaret Dumont assists.

THE LITTLE ISLAND. An animated color film from England, in which three little men—one believing in Goodness, one in Truth, and one in Beauty—meet on the same island, with disastrous results. First Prize for Animation, Venice, 1958.

March 8. **BLOOD AND FIRE.** A new Canadian documentary, an objective, yet unusually sympathetic picture of the Salvation Army's life and work. Produced by Wolf Koenig and Roman Kroitor ***(City of Gold)***. FIRST SAN FRANCISCO SHOWING.

OBJECT LESSON. Christopher Young's experimental classic, a highly original and frequently disturbing commentary on modern civilization, created by photographing familiar objects in unfamiliar contexts. Grand Prix, for Experimental Films, Venice, 1950.

THE LONDON OF WILLIAM HOGARTH. Eighteenth century London is vividly and imaginatively recreated in a film entirely based on the superb engravings of William Hogarth, including the famous "Rake's Progress" series.

THE BATTLE OF WANGAPORE. An unusual and diverting animated take-off on ***Gunga Din, Lives of a Bengal Lancer*** and other epics of the Khyber Pass.

29 DAY SH

ART IN CINEMA

NOVEMBER 1

WUTHERING HEIGHTS. An exclusive revival of William Wyler's masterpiece, by special arrangement with the Goldwyns. This adaptation of Emily Bronte's romance revealed for the first time Laurence Olivier's great gifts as an actor; his Heathcliff is one of the great screen performances. With Merle Oberon, Geraldine Fitzgerald, David Niven and Flora Robson.

SCREENTESTS OF DANNY KAYE. Tests made when the comedian was first being considered for the screen. Mr. Kaye poses, mugs, grimaces, relates the story of a male and a female tomato on Long Island, etc.

NOVEMBER 8

THE THIN MAN. Dashiell Hammett's comic melodrama established William Powell and Myrna Loy (formerly a "heavy" and an Oriental "vamp", respectively) as a leading romantic team, and made Asta the second best-known dog in America.

RYTHMETIC. Norman McLaren's numerals endow arithmetic with startling vivacity and movement. A prize winner at the Berlin Festival in 1956.

PET SHOP AT NIGHT. The strange activities in a pet shop between closing time and the small hours of the morning. "Superb entertainment."—(N.Y. Times)

NOVEMBER 22

THE BLUE ANGEL. The original German version of one of the most famous films of all time, with Marlene Dietrich as Lola Lola and Emil Jannings in his greatest performance as the humiliated Professor Unrath. An exclusive ART IN CINEMA presentation, by special arrangement with the film's director, Josef von Sternberg. Complete English titles.

THE BAND CONCERT. Mickey Mouse and Donald Duck compete in a spirited rendition of the Overture to "William Tell". One of Walt Disney's finest cartoons, "The Band Concert" is reputed to have been a special favorite with Toscanini.

NOVEMBER 29

FORBIDDEN GAMES (JEUX INTERDITS). René Clément's poignant, almost overwhelming indictment of war, told through the story of two children, Brigitte Fossey and Georges Poujouly, who form a strange alliance in a world of adults engaged in senseless, seemingly perpetual conflict.

PRAISE THE SEA. The people and landscape of Holland, as seen through the eye of a great photographer, Herman van der Horst. **First San Francisco showing.**

A PLACE IN THE SUN. A new cartoon from Czechoslovakia, winner of multiple international prizes. **First San Francisco showing.**

Programs and dates subject to change, should conditions arise beyond our control.

SAN FRANCISCO

DECEMBER 13

AMICI PER LA PELLE (also known as **Friends for Life; The Woman in the Painting).** The story of an intense friendship between two school boys, Mario and Franco, and the betrayal which dissolves their relationship. "To this simple story Franco Rossi has brought insight and a warm understanding; he has not so much directed a film as he has revealed a segment of life."—(Film Quarterly) "At a second look I am inclined to put it with 'Poil de Carotte' and 'Jeux Interdits' among the best films of childhood yet made."—Dilys Powell (The London Times). International Catholic Film Office Award, Venice, 1955. **First San Francisco showing.**

SIMON. A short film which recreates the closed, private world of children at a high school in England.

JANUARY 3

THE MARK OF ZORRO. The first of Douglas Fairbanks Sr.'s costume pieces, with Fairbanks at his best in a double role as Don Diego, a listless fop, and Zorro, champion of the oppressed in the California of the mid-nineteenth century. With Marguerite de la Motte and Noah Beery.

A SOCIETY SENSATION. A rare curiosity: a condensed version of one of the features in which Rudolph Valentino appeared before he was starred in "The Four Horsemen of the Apocalypse." With Carmel Myers and Zasu Pitts.

JUVE VS. FANTOMAS. An excerpt from one of the earliest silent serials.

JANUARY 10

LOS OLVIDADOS (THE YOUNG AND THE DAMNED). Luis Buñuel's savage and uncompromising study of juvenile delinquents in the slums of Mexico City is renowned for the unrelieved savagery of its imagery and one of the great dream sequences of all time. "In the raw, realistic tradition of such classic juvenile delinquency movies as 'The Road to Life,' 'Wild Boys of the Road' and 'Shoeshine. In some respects it is the most powerful of the lot."—(Time). Grand Prix for direction, Cannes, 1951.

MUSEUM OF ART

JANUARY 24

LE MILLION. René Clair's comedy is probably the most delightful film of its kind since sound was introduced. The search for a missing lottery ticket carries two lovers on a mad chase through Paris, the Opéra Lyrique and an hilarious party, accompanied by a musical score of unparalleled charm and grace. Complete English titles.

THE TREASURER'S REPORT. Robert Benchley in one of his most famous monologues, attempting to explain away a total deficit in the club's treasury.

G. B. SHAW. A very early (1927) sound newsreel, with the famed playwright discoursing on a variety of subjects.

MAIL TO:

ART IN CINEMA, SAN FRANCISCO MUSEUM OF ART, CIVIC CENTER, SAN FRANCISCO 2

ART IN CINEMA FALL 1960 SERIES: Eight Tuesday Evenings: November 1, 8, 22 and 29; December 13: January 3, 10 and 24. (Each program shown twice, at 7 & 9:15 p.m.)

ADMISSION BY SUBSCRIPTION ONLY. BECAUSE OF RESTRICTIONS ON THE PUBLIC EXHIBITION OF MANY OF THE FILMS SHOWN, NO SINGLE ADMISSIONS CAN BE SOLD. (One guest ticket issued with each membership.)

SUBSCRIPTIONS TO THE FALL 1960 ART IN CINEMA SERIES: $8.00 EACH ($6.00 each for Museum members—membership in the San Francisco Museum of Art open to all).

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IMPORTANT: PLEASE CHECK THE SHOWING YOU PREFER 7:00 P.M. ☐ 9:15 P.M. ☐

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PLEASE MAKE CHECKS PAYABLE TO THE SAN FRANCISCO MUSEUM OF ART, AND ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE FOR RETURN OF YOUR TICKETS. FOR FURTHER INFORMATION, Call HEmlock 1-2040.

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presents

ART IN CINEMA

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A non-commercial, membership society, ART IN CINEMA again presents for the adult, discriminating audience, motion pictures not generally shown in commercial theatres: experimental films, superior documentaries, revivals of classics of the international cinema, and premieres of important new works.

ART IN CINEMA

APRIL 11

STEAMBOAT BILL JR. One of the least known of all the silent comedies, Buster Keaton's masterpiece is probably the most brilliant, and certainly the most beautiful ever made. In this, his last independent production, Keaton plays the inadequate son of a rough Mississippi steamboat captain, who tries to win his father's respect and affection. Keaton's superb visual style and acrobatic skill have never been seen to better advantage. With Ernest Torrance as Keaton's father.

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THE WORLDS OF DR. VISHNIAC. The life functions of microscopic, one-celled animals are revealed in all their complexity through the extraordinary cinemicroscopy of the eminent microbiologist, Roman Vishniac. In color. **First San Francisco showing.**

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APRIL 25

DEAD OF NIGHT. The complete six part film (originally shown here in a cut version)—five stories of the supernatural, told by guests in a country house. A racing driver narrowly escapes death; a man is influenced by a mysterious mirror; a child is murdered; two men play golf under ghostly circumstances; a ventriloquist believes that his dummy has come to life. With Michael Redgrave in his most memorable performance as the mad ventriloquist.

SAN FRANCISCO

MAY 2

BOMBSHELL. One of the finest of the "screwball" comedies of the nineteen-thirties. Jean Harlow plays a movie star who longs for a husband and domesticity; Lee Tracy plays her press agent, who schemes to keep her from all this. With Franchot Tone as a fake suitor.

THE THREE LITTLE PIGS. The most famous cartoon ever made, Walt Disney's little masterpiece made history at the time of its release in 1933.

MAY 9

GOOD MORNING (OHAYO). The forty-ninth film directed by Yasujiro Ozu, an undisputed master of the screen whose work remains almost entirely unknown in this country. GOOD MORNING is a charming comedy of contemporary Japanese life, whose satirical touches and charming view of family foibles provide a critical yet sympathetic insight into the problems of everyday existence. In color. **First San Francisco showing.**

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A NOUS LA LIBERTÉ. René Clair's classic comedy about an escaped convict who founds a phonograph factory. A brilliant fusion of image and sound, this brilliant satire on mechanized life directly inspired Chaplin's **Modern Times.** It remains Clair's most famous work, and the best known comedy of its period, the early nineteen-thirties.

MUSEUM OF ART

ART IN CINEMA is San Francisco's oldest film society; founded in 1946, for the past fifteen years it has presented programs of motion pictures at the San Francisco Museum of Art. In the fall of 1959, ART IN CINEMA was renewed with showings of such films as Eisenstein's STRIKE, Billy Wilder's THE LOST WEEKEND and Rudolph Valentino's BLOOD AND SAND. In the spring of 1960, ART IN CINEMA presented San Francisco's first Festival of Contemporary Polish Films, including the American premiere of ASHES AND THE DIAMOND. Last fall's series included exclusive revivals of WUTHERING HEIGHTS and THE BLUE ANGEL. The current series is designed to bring to San Francisco film lovers a balanced program of the best films of all time.

MAIL TO:
ART IN CINEMA, SAN FRANCISCO MUSEUM OF ART, CIVIC CENTER, SAN FRANCISCO 2

ART IN CINEMA SPRING 1961 SERIES: **Six Tuesday Evenings: April 11, 18 and 25; May 2, 9 and 16. (Each program shown twice, at 7 & 9:15 p.m.)**

ADMISSION BY SUBSCRIPTION ONLY. BECAUSE OF RESTRICTIONS ON THE PUBLIC EXHIBITION OF MANY OF THE FILMS SHOWN, NO SINGLE ADMISSIONS CAN BE SOLD. (One guest ticket good for one admission issued with each membership.)

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